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C A M E R A   S C R I P T

C A L L A N

"GOODBYE NOBBY CLARKE"

by

ROBERT BANKS STEWART

Executive Producer  
LLOYD SHIRLEY

Associate Producer  
TERENCE FEELY

Designed by  
BRYAN GRAVES

Directed by  
PETER DUGUID

Production No: 1901  
VTR No: 6843  
VTR Date: 14th June, 1967  
Studio: Teddington 2 & 3  
Timing: 46.45  
Transmission: t.b.a

Callan	EDWARD WOODWARD
Hunter	RONALD RADD
Lonely	RUSSELL HUNTER
Meres	ANTHONY VALENTINE
Nobby Clarke	MICHAEL ROBBINS
Rena	FIONNUALA FLANAGAN
Stan Sheppick	ALFRED HOFFMAN
Kanaro	DENNIS ALABA PETERS
Miss Brewis	HELEN FORD
Blair	BRUCE PURCHASE
Fenton	JOHN DUNN-HILL
Launderette	SALLY TRAVERS
Attendant	

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Production Assistant	MARY ELLIS
Floor Manager	PAT KENNEDY
Stage Manager	STUART ORME
Wardrobe Supervisor	DIANA BENNETT
Make up Supervisor	LAUNA BRADISH
Call Boy	PETER ELLIS
Timer	

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Technical Supervisor	PETER WAYNE
Lighting Supervisor	LOUIS BOTTONE
Sound Supervisor	MIKE PONTIN
Senior Cameraman	DICKIE JACKMAN
Senior Racks	BERT WHITE
Vision Mixer	NIGEL EVANS
Grams Operator	MIKE FAIRBAIRN

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S C H E D U L ETuesday 13th June, 1967

Camera Rehearsal	1030-1230
Lunch Break	1230-1330
Camera Rehearsal	1330-1745
Turn round to Studio 3	1745-1800
Supper Break	1800-1900
Line up & Make up	1900-1930
Camera Rehearsal and VTR Inserts	1930-2100

Wednesday 14th June, 1967

Camera Rehearsal	1000-1245
Lunch Break	1245-1345
Line up & Make up	1345-1430
Dress Rehearsal	1430-1615
Tea Break	1615-1630
Line up	1630-1700
VTR	1700-1900
Technical Clear	1900-1915
Supper Break	1915-2015

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Production No: 1901

CALLAN: 'GOODBYE NOBBY CLARKE'

VTR No: 6843

Scene	Character	Page	Shot	Cameras	Sound
TELECINE 1 (incl.Symbol & titles) 1					SOF
1 INT. HUNTER OFFICE DAY	Hunter Meres	1-2	1-5	4A 1A	B1
		TAPE	RUN (1)	Camera moves	
2 INT. CALLAN FLAT DAY	Callan	3	6	4B	C1
3 INT. CALLAN LANDING DAY	Miss Brewis	3	7-9	2A 3A	Fishpole
4 INT. CALLAN FLAT DAY	Callan Miss Brewis	3-4	10-15	4B 2B	C1 F/X Taped voice
		TAPE	STOP (1)	Costume change	
5 INT. HOSPITAL DAY	Clarke Callan Hospital extra	4	16-17	2C 1B	
		TAPE	RUN (2)	Adjust crs.	
6 INT. HUNTER OFFICE DAY	Meres Hunter	5	18	4A	B1
7 INT. HOSPITAL DAY	Clarke Callan Rena	5-9	19-43	2C 1C	AL Taped voice
		TAPE	RUN (3)	Artists & Camera moves	
8 INT. HUNTER OFFICE DAY	Hunter Callan Meres	9-14	44-59	1A 2D	B1
VTR 6843/A INT. CLARKE ROOM DAY	Clarke Rena	14-16			SOT

Scene	Character	Page	Shot	Cameras	Sound
VTR/6843/B EXT PUB GARDEN DAY	Callan Clarke Kanaro Pub extras	17-19			SOT
c/s	END PART ONE	19			Grams
c/s	PART TWO	20			Grams
9 INT. LAUNDERETTE DAY	Rena Sheppick Callan Attendant?	20-24	60-72	2E 3B 1D	A2 B2 F/X
10 INT. HUNTER OFFICE NIGHT	Hunter Keres	24	73-77	1A 4A 2E	B1
		TAPE	RUN (4)	Camera moves	
11 INT. CALLAN FLAT NIGHT	Clarke	25	78	1E	C1
12 INT. LANDING NIGHT	Callan	25	79	2A	Fishpole
13 INT. CALLAN FLAT NIGHT	Clarke	25	80	1E	C1
14 INT. CALLAN LANDING NIGHT	Callan	25-26	81/83	2A 3A	Fishpole
15 INT. CALLAN FLAT NIGHT	Clarke	25	84	1E	C1
16 INT. CALLAN LANDING NIGHT	Callan	25-26	85/88	2A 3A	Fishpole

Scene	Character	Page	Shot	Cameras	Sound
17 INT. CALLAN FLAT NIGHT	Callan Clarke	26-27	89-97	1F 2B 4C	C1
TAPE RUN (5)					
18 INT. HUNTER OFFICE DAY	Hunter Callan	27-29	98-105	1A 4A	B1
VTR/9863/C EXT. PUB GARDEN NIGHT	Callan Lonely Pub extras	29-31			SOT
TELECINE (16") EXT. WAREHOUSE NIGHT	Callan	31			SOF
19 INT. WAREHOUSE NIGHT	Callan Kanaro Clarke Blairst Fenton	31-34	106-119	1G 3C 4D 2F	C2 A3 F/X
TELECINE (45") EXT. WAREHOUSE NIGHT	Callan Meres	34			SOF
20 INT. CALLAN FLAT NIGHT	Lonely Callan	35	120	1B	C1
21 INT. WAREHOUSE NIGHT	Clarke Kanaro Meres	35-37	121-127	4E 2F	A3
C/S	END PART TWO	37			Grams
C/S	PART THREE	38			Grams
22 INT. LAUNDERETTE NIGHT	Lonely Rena Attendant Callan Laundry extras	38-40	128-137	3D 2E 1H 4F	F/X

Scene	Character	Page	Shot	Cameras	Sound
23 INT. HUNTER OFFICE NIGHT	Hunter Meres	40	138	4G	B1
24 INT. LAUNDERETTE NIGHT	Attendant Callan Sheppick Laundry extras	40-42	139-143	3D 2E 1H 3E	A2 f/X B2 Grams
TAPE RUN (6)					
25 INT. CALLAN FLAT NIGHT	Lonely Blair Fenton Meres	42-43	144-152	1J 4H	C1 F/X
26 INT. CALLAN DANDING NIGHT	Callan	43	153	3F	Fishpole
27 INT. CALLAN FLAT NIGHT	Lonely Blair Fenton Meres	43	154-155	4H 1J	C1
28 INT. CALLAN LANDING NIGHT	Callan	44	156-158	2A 3A	Fishpole
29 INT. CALLAN FLAT NIGHT	Lonely Blair Fenton Meres	44	159-160	1J 4H	C1
30 INT. CALLAN LANDING NIGHT	Miss Brewis Callan	44	161	2A	Fishpole
31 INT. CALLAN FLAT NIGHT	Lonely Blair Fenton Meres	44	162	4B	C1
32 INT. HALLOWAY NIGHT	Miss Brewis Callan	44	163	3G	Fishpole

Scene	Character	Page	Shot	Cameras	Sound
33 INT. CALLAN FLAT NIGHT	Lonely Blair Fenton Meres	45	164	4B	C1
34 INT. CALLAN B/ROOM NIGHT	Fenton Callan	45	165	1K	Fishpole
35 INT. CALLAN FLAT NIGHT	Blair Meres Lonely	45	166	2B	C1
36 INT. CALLAN B/ROOM NIGHT	Blair Callan	45	167	1K	Fishpole Grams
37 INT. CALLAN FLAT NIGHT	Meres Callan Lonely Hunter	45-47	168-179	2B 4B 1F	C1
VTR /6843/D INT. CLARKE ROOM NIGHT	Rena	47			SOT
...	Camera moves	TAPE	STOP (2)		
38 INT. WAREHOUSE NIGHT	Callan Clarke	48-49	180-197	3C 2F 4E 1L	C2 F/X
39 INT. LAUNDERETTE NIGHT	Rena Extras ...	50	198	3E	B2
40 INT. WAREHOUSE NIGHT	Callan	50	199	2F	A3

Scene	Character	Page	Shot	Cameras	Sound
41 INT. LAUNDERETTE NIGHT	Rena Extras	50	200	3E	B2
42 INT. WAREHOUSE NIGHT	Clarke Callan (V/O)	50	201	1L periscope	A3
Camera moves		TAPE	STOP (3)	Artist breather	
POSSIBLE SPEAR SHOT					
43 INT. HOSPITAL DAY	Callan Rena Sheppick	50-51	202-205	1 4A	A1
C/SCANNER SLIDE	TITLES				GRAMS



F/U

TELECINE

ABC SYMBOL into

SOF

SPECIALLY SHOT FILM into

CALLAN TITLES

on end of titles

SUPER

C/S: GOODBYE NOBBY CLARKE

by

ROBERT BANKS STEWART

		Sc.1.	
1	4A (creepie)	INT. HUNTER OFFICE - DAY	BOOM
	HUNTER ON ROWING MACHINE		B1

2	1A	HUNTER: Concussion and a few scratches.	/
	MS MERES	MERES: Severe concussion, sir.	

HE RISES

HUNTER: A guest of the National Health, without even a broken leg.

		MERES: I'm sorry, but his reflexes
3	4 A/B As Hunter resumes	were faster than I'd expected.

HUNTER: Well, of course, he's nimble. What do you think he's been doing for the past two years? By God, I'll never listen to that rubbish about your racing gear-change again.

MERES: I had to use an ordinary car.

4	1	HUNTER: Driving like a nervous spinster.	/
	MS MERES		

TAKE HIM R.  
FOR 2s. w.  
HUNTER LOW  
L.

MERES: It might have been better, sir, if I'd tried for him at Madrid. Did anyone catch the number?

HUNTER: Luckily only the first two letters. Or you'd have been picked up as you left Victoria.

MERES: At least there's one thing.  
He won't suspect us.

HUNTER RISES

HUNTER: Hardly the point. He'd have  
felt perfectly safe in England.

Now he'll smell danger as  
strongly as he would in Africa.

HUNTER COMES  
L.fg. & X's  
R. out of fr.  
HOLD ON MERES

MERES: As soon as he's out of hospital.  
I'll have another go.

HUNTER: He isn't  
yours any more.

MERES: You're handing him over to  
someone else? /

5 4  
MCU HUNTER

HUNTER: Callan. It ought to work.  
They're two of a kind.

---

TAPE RUN (1)

---

1 to pos.B. Hospital

4 to pos.B. Callan Flat

		Sc.2.	
6	4B	INT. CALLAN FLAT - DAY	BOOM
	SLOW PAN ALONG		Cl
	CALLAN BODY FEET/ HEAD		
	SEE HIM ASLEEP. HE TURNS OVER		SPOT F/X DOOR KNOCK
		Sc.3.	
7	2A	INT. LANDING - DAY	F/POLE
	MLS MISS BREWIS		
	SEE HER GO bg. TO SHUT DOOR & RETURN	MISS BREWIS: Mr. Callan? It's	
8	3A	me. /	
	2s. CALLAN/MISS BREWIS AT DOOR	CALLAN: Give me a minute to get	
9	2	back into bed. /	
	CMS MISS BREWIS		
	F.M: TRAP CLOSED		
		Sc.4.	
10	4B (Creepie)	INT. CALLAN FLAT - DAY	BOOM
	2s. CALLAN IN BED/ MISS BREWIS COMING TO TABLE C.	MISS BREWIS: I took in your laundry. Five and eightpence.	Cl
	2 to B.		
		CALLAN: Help yourself. What time is it?	
		MISS BREWIS: Twenty to one.	
		CALLAN: Good enough odds to start	
11	2B	the day. /	
	SEE LOO THRU BATHROOM DOOR. BREWIS INTO SHOT CLOSES IT.	MISS BREWIS: All those blankets. It's unhealthy in a sealed room. No wonder you overslept. Your body isn't breathing. You're drugged with sleep. (SHE OPENS WINDOW)	
	PAN HER L. TO WINDOW	CALLAN: (TAPE) My sleep's purely psychological. This isn't a bed and blankets. It's a pit, a womb.	GRAMS: F/X. Light Traffic + VOICE TAPE . .
12	4B (further R.) MCU CALLAN	A warm, safe womb. /	

PB AS CALLAN  
SITS UP.  
FIND MISS B.  
FOR 2s.

CALLAN: I can tell you've read it.  
What is it?

MISS BREWIS: It's from your friend,  
thanking you.

CALLAN: For what?

MISS BREWIS: Your get-well card and  
the bottle of Pernod.

CALLAN: Nobby!

13 2 MISS BREWIS: He's got manners. / I  
CMS MISS BREWIS dare say you have, too, remembering  
PAN HER R. someone in hospital. That was nice  
TO DOOR of you. /

14 4  
MCU CALLAN

15 2 A/B CALLAN: Wasn't it. /

MISS B. GOES.  
PAN L. TO  
EMPTY BED

GRAMS:  
VOICE  
TAPE

CALLAN: (TAPE) Sergeant Nobby Clarke  
One of the mob in Malaya. Saved  
my life once. Never forget an old  
mate. Worth at least a bottle of  
Pernod. Only there's something  
damned funny....

2 to C. Hosp.

TAPE STOP (1)

Callan W/robe

4 to A.  
Hunter Off.

16

2C

Sc.5

INT. HOSPITAL - DAY

BOOM

FRAMED R/H BED.

A1

GRAMS:  
VOICE  
TAPE

SEE CALLAN ENTER  
CRAB L. WITH HIM.  
LOSE HIS UPPER  $\frac{1}{2}$   
& ped.up w. CHART  
TO HIS FACE

CALLAN: (TAPE) Haven't seen Nobby  
in years. Not since he was de-  
mobbed. I never even knew he was  
in hospital.

17

1B

CALLAN: Major Clarke? /

LOW 2s. NOBBY/  
LOWER  $\frac{1}{2}$  CALLAN

CLARKE STIRS & OPENS HIS EYES

1 to C. Hosp.

TAPE RUN (2)

- 18      4A (Creepie)      Sc.6  
          2s. MERES ON PHONE/      INT. HUNTER OFFICE - DAY      BOOM  
          HUNTER HIDDEN BY      B1  
          MAP  
          MERES: (INTO PHONE) Right. Thanks.  
          (HANGS UP) That was the hospital.  
          Callan's paying him a visit.  
          HUNTER: Good. It gives one a glow,  
          bringing old friends together.
19.      2C      Sc.7.  
          V.WIDE 2s. NOBBY/      INT. HOSPITAL - DAY      BOOM  
          PROFILE CALLAN      A1  
          HE COMESfg.      CLARKE: Dave, you old basket.  
          20      1C      How many years is it? You haven't  
          2s. NOBBY L./CALLAN      changed a bit. /  
          LOW IN fr.R.  
          CALLAN: I haven't. But get you.  
          I'm almost convinced... Major.  
          CLARKE: Oh, that.  
          CALLAN: It isn't for real, is it?  
          I thought you gave the Queen notice?  
          CLARKE: So I did. I was dazed when  
          they brought me in here, and I must  
          21      2      have blurted out the Major bit. / It's  
          HIGH SHOT CMS CALLAN      a nickname I picked up abroad.  
          Become a sort of attachment.
- 22      1      CALLAN: Like the moustache. /  
          LOW SHOT CMS NOBBY

23     2     A/B     CLARKE: Stiffens the upper lip and mops  
          Callan     up perspiration, old son. Both quite  
                      important in Africa. /

CALLAN: So that's where you've been hiding.  
                      yourself, is it?

CLARKE:             Beating about the bush.

24     1     CALLAN: Doing what? /  
          2s. NOBBY/CALLAN

CLARKE: Oh, this and that. All over the  
                      shop. You know me. Restless Ronnie.

CALLAN: What happened to 'Nobby'? Too big  
                      a whiff of the other ranks?

CLARKE: Right. Never give 'em a hint.

CALLAN: Who?

CLARKE: Both the nigs and the nogs.  
                      Africans and Europeans to you.

         NOBBY TAKES  
          GLASS FROM  
          BEDSIDE TABLE

25     2     CLARKE: You're a pal. You even remembered  
          MCU CALLAN     my favourite grog. What was it we used  
                      to call it? Milk of amnesia...have one?

26 1 CALLAN: Not for me. Maybe you oughtn't  
MCU NOBBY to be on the stuff./

CLARKE: Take more than a touch of  
concussion to stop me, corporal.  
27 2 CALLAN: Cheers!/  
LOOSE 2s. NOBBY/CALLAN

CALLAN RISES & WALKS TO END OF BED  
28 1 CLARKE: Cheers!  
MCU NOBBY How the hell did you  
29 2 CALLAN: I'll tell you about that later.  
MCU CALLAN knew I was in dock? /

As Clarke  
30 1 looks at him CLARKE: I'll tell you about that later.  
2s. NOBBY/CALLAN What happened to you?

CLARKE: I thought you knew?  
CALLAN: Only the gist of it.  
CLARKE: Some damn fool backed his  
31 2 CALLAN: Careless.  
A/B car onto me. /  
CLARKE: A bloody close shave. They  
said driving at home had gone to pot.  
CALLAN: Gets worse every day. You  
32 1 CLARKE: Not a hope. The driver  
A/B should get damages. /  
LOOSEN AS  
CALLAN GOES  
R.  
33 2 CLARKE: Not a hope. The driver  
MCU CALLAN panicked and went off like a guided  
34 1 CLARKE: Not a hope. The driver  
A/B missile. / Anyhow, let's change  
the subject. / I'm married now -  
wife and nipper. She'll be back  
35 2 CLARKE: Not a hope. The driver  
A/B in a minute - just gone to get a paper.

CALLAN: So that's what dragged you  
away from the African sun. Or did  
36 1 CLARKE: Not a hope. The driver  
MCU NOBBY they kick you out. /

CLARKE: Me? No, I decided to quit,  
You miss London.

CALLAN: You mean you're back for good?

CLARKE NODS. POURS HIMSELF ANOTHER  
DRINK.

CLARKE: Off home tomorrow.

CALLAN: Where's that?

37     2                             CLARKE:     Little place in' Stepney. /  
      3s. NOBBY/RENA  
      ENTERING C./CALLAN  
      L.

38     1                             CLARKE: Here we are. Rena, meet Dave.  
                                     Dave Callan, pne of my old Army mates.  
                                     One of the best, my wife. /  
      3s. NOBBY/RENA/CALLAN

RENA:                             Nice to meet you,  
Mr. Callan.

CALLAN: How do you do. (TO CLARKE)  
I didn't know he was married.

RENA: We were /<sup>married</sup> just before he went  
to Africa.

39     2                             CLARKE: Left her with a bun in the oven,  
                                     Swine that I am. /  
      CMS CALLAN



CALLAN: You haven't been abroad?

40      1      CLARKE: Bit too hot. Where I was.  
2s. NOBBY/RENA

RENA: It's all right, now he's home.

CLARKE: And I have to spend the first  
two nights in a single bed. /

42      1C  
CS GUN by pillow

43	2	A/B	GRAMS:
			VOICE
		<u>CALLAN:</u> (TAPE) So somebody did try	TAPE
		to get you, Nobby. I wonder why?	.
		I know who rigged this meeting,	.
		though. It was you, Hunter.	.

1	to A. Hunter				
2	to D. Hunter	TAPE	RUN	(3)	Callan to office

44	1A	Sc.8. INT. HUNTER OFFICE - DAY	BOOM
	MCU HUNTER turning to look R.		BL

45 2D HUNTER: All right, it was me.  
I wanted you to renew an old acquaintance.  
3s. HUNTER LARGE fg./  
MERES/CALLAN

CALLAN: You sound like someone in a lonely hearts bureau, only your heart isn't in the right place.

46      1      HUNTER: I'll probably die of it.

---

CMS HUNTER  
PAN HIM R.  
LET HIM GO      CALLAN: No flowers please.  
& SINGLE  
CALLAN:

CALLAN: No flowers please.

HUNTER: Look, there's a certain country in Africa where there's a civil war going on. Law and order's up to the country concerned of course. But we're entitled to take sides.

47      2      CALLAN: I'll bet 'our side' is where we've got the most money at stake.

---

CMS HUNTER

HUNTER: Let's just say it would be politically embarrassing if the other side won.

CALLAN: Well?

48 1 HUNTER: There's an even bigger  
MCU CALLAN embarrassment "Major" Clarke. /

49 2 CALLAN: Nobby? Embarrassment? /  
MS MERES COMING  
d/s L.  
FIND CALLAN/HUNTER HUNTER: Here's his file.  
FOR 3s. w. MERES  
LARGE in fg. He's quite brilliant.

CALLAN: As what?

HUNTER: As a mercenary. A rather brutal mercenary. You remember what a good instructor he was. He trains the other side's lot, as he once trained you, Callan, when he was a sergeant in the Army.

I suppose I ought to be grateful to him. Just for the sport, he also indulges in the odd combat himself. You might call it blood sport.

CALLAN RISES

50 1 CALLAN: And you tried to kill him?  
CMS MERES looking R. (TURNS TO MERES) It was you. /

51     2                             MERES:    Three's a crowd. /  
       3s.

       PD AS CALLAN  
       COMES TO MERES  
       HUNTER MOVES  
       IN R.

HUNTER:    That's enough.

             He means that Section jobs  
are only discussed person-to-person. You  
should know.

CALLAN:                     Then get him out of  
here. Just so as I can turn you down...  
person-to-person.

MERES EXITS  
SHOT

HUNTER:    All right Meres.  
Remember the Mau Mau? They were  
innocent babes compared to Clarke's  
mob. He'd do anything for his £10,000  
a year.

CALLAN:    It's rich, really it is. You...  
describing someone as a dangerous  
mercenary.

HUNTER:    We're sweepers-up. An entirely  
different thing.

CALLAN:    I don't sweep up for you any  
more, Hunter.

CALLAN: Nobby /isn't legally barred from  
being in the country, is he?

HUNTER: No. But he isn't harmless,  
either. But he'd trust you. You're  
his sort, Callan. Same type.

CALLAN: Class, you mean.

HUNTER: If you like. Excuse me.

CALLAN: I heard you'd sent=  
your kids to public school. /

52 1 -  
2s. CALLAN/HUNTER  
X'ING fg.

SEE CALLAN  
COMING FWD.  
WITH PAPER  
LARGE IN  
FRAME

HUNTER: But you don't really like him.  
Report of Analysis. Subject, Callan, D.  
No. 897372493. "Despite the strong bond  
existing between members of the Unit, the  
Subject grew tense at the mention of his  
sergeant; and sub-conscious hatred was  
clearly registered on occasions. The  
general need for co-reliance and toughness  
in conditions of jungle warfare prompted  
admiration for Sergeant Clarke, but clearly  
the Subject had equal emotions of fear,  
stemming from an incident during unarmed  
combat training when the Sergeant dislocated  
the Subject's arm. The Subject suspected  
it might have been a sadistic and deliberate  
act to establish superiority".

53

2

TIGHT 2s. CALLAN/HUNTER

CALLAN: The paper's turned yellow.

HUNTER: And facts sometime discolour with  
time.

CALLAN: Nobby Clarke has a medal - for  
saving my life.

HUNTER: Oh, yes, he dragged you back to  
patrol lines once, near Penang. You  
were wounded.

CALLAN: Correct.

HUNTER: You were both under fire. Very  
brave of him. Except that he could have  
been using you as a shield, Callan. Yes?

54

1

MCU CALLAN

CALLAN: You want to watch it. You're  
going to twist yourself into nasty little  
knots.

HUNTER: He's going back. He'll burn a lot more villages and kill a lot more children.

55     2     CALLAN: You're wasting your time. /  
MCU HUNTER

56     1     A/B     HUNTER: Callan, you needn't go all the way. Just put him out of action. /

CALLAN GOES  
U/S. FIND  
HUNTER FOR  
2s.

CALLAN: No.

HUNTER: Why not? Afraid he might beat you.

CALLAN: Get stuffed.

57     2     HUNTER: There's just one other thing.  
The car that knocked him down. Someone  
got part of the registration number.  
The full number's here. / The carewas  
hired in your name.

58     1     CALLAN: You'd frame me with the law? /  
2s. CALLAN/HUNTER  
SITTING

HUNTER: No, I think we'd start by telling  
Nobby Clarke... /

59     2     /  
CU CALLAN

VTR     INT. CLARKE ROOM - DAY  
INSERT 6843/A  
(FOLLOWED  
BY  
INSERT 6843/B)

SOT

RENA: You're up, then.

CLARKE: Where's the nipper?

RENA: LCC Nursery, just down the road  
- for working mothers. They look  
after the kids all day, otherwise I  
couldn't have taken the job.

CLARKE: What time do you start?

RENA: I do the nine-thirty till five shift. (SHE STICKS GREEN SHIELD STAMPS IN A BOOK) Trading stamps. Almost filled the seventh book.

RENA: On an empty stomach, at this time in the morning?

CLARKE: I'll break the habit.

RENA: Nobby, you really meant what you said about settling down, didn't you?

CLARKE: I said so.

RENA: You aren't going to go waltzing off again suddenly are you?

CLARKE: I said not!

RENA: Why didn't you send for me?

CLARKE: Look, I told you. You wouldn't have liked it. I was out in the bush most of the time. It was rough. You wouldn't have liked it.

RENA: , It couldn't have been much rougher than being alone here.

CLARKE: Isn't it about time you went?

RENA: (RISES) I suppose so. I'd have given up the launderette the day you appeared, only I couldn't bear to let my boss down.

CLARKE: You were right.

RENA: He's been good to me. He's a widower, and a bit lonely, too. I hope you don't mind - he's taken me out a few times. He plays it straight, though. No funny business.

CLARKE: It's all right.

RENA: I'm sorry about the mess. But what with working and all...(THEN) We can have it redecorated.

CLARKE: Sure.

RENA: I've left a meat pie over there for you. Put it in the oven when you get hungry. (SHE EXITS)

HE FINISHES HIS GLASS.

RISES TO SIDENBOARD.

PICKS UP THE PIE, UNWRAPS  
IT, PUTS IT TO HIS MOUTH  
AND TOSSES IT TO WINDOW.

END VTR INSERT 6843A

VTR INSERT 6843/B FOLLOWS



VTR

EXT. PUB GARDEN - DAY

INSERT 6843/B

SOT

CLARKE: I can't make out which makes me feel more at home. A Stepney pub, or the number of nigs around.

CALLAN: England's changed.

CLARKE: So I gather.  
Anyway, some of my best friends are Africans.

CALLAN: Including your employers.

CLARKE: If you mean did I ever work for African companies, naturally I -

CALLAN: You really are a Major, Nobby,

CLARKE: All right, it's more than a nick-name, and I didn't tell you.

But I'm still one of the lads, Corporal!

CALLAN: Why didn't you say what you'd been doing?

CLARKE: It's a dirty word, Mercenary.  
How did you find out?

CALLAN: One of your nurses is a friend  
of a friend. She recognised you from  
a picture she's once seen in an African  
newspaper. What sort of outfit were  
you with?

CLARKE: Does it matter? You know,  
you could easily have been a mercenary  
yourself. It takes guts, and you don't  
go by the book. Remember when you  
knifed that waiter in Singapore? Little  
bastard. He'd have got us, otherwise.  
You took him beautifully. By the way,  
I haven't told Rena what exactly I was  
doing, so...

CALLAN: You've definitely chucked the  
life?

CLARKE: Home is the hunter....

CALLAN: Ah, well!

CLARKE: Do you have to go?

CALLAN: 'Fraid so.

CLARKE: Just one thing. I've been  
wondering why you really looked me  
up again.

CALLAN: I haven't quite lost the touch,  
Nobby. If you need any help...

CLARKE: Now that sounds more like the  
old Callan! I'll keep it in mind...

CALLAN EXITS. KANARO APPEARS

KANARO: Who was that?

CLARKE: An old friend. Callan.  
We were in the Army together.

KANARO: Are you going to offer him a  
job?

CLARKE: I might. He's exactly the  
sort we're after.

KANARO: Good! Splendid!

END VTR INSERT 6843B

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END PART ONE

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- 1 to D. Launderette
- 2 to E. Launderette
- 3 to B. Launderette
- 4 to A. Hunter Office (pedestal)

F/U  
C/SCANNER  
PART TWO

GRAMS:

60' 2E Sc.9.  
INT. LAUNDERETTE - DAY BOOM A2  
LOOSE ON WOMAN AT GRAMS:  
L/H fg. MACHINE. F/X: Light  
CRAB R. WITH HER Traffic  
TO FAV. MRS.H. + Machine  
& RENA AT COUNTER. RENA: Ten pounds exactly.... dried Noise  
LET RENA GO & TAKE for ironing. Just right, Mrs. Harris.  
MRS.H. TO TEA M/CHE Ready by four o'clock.

61 3D  
LOOSE ON TABLE fg.  
TILT UP WITH RENA  
COMING d/s TO FIND  
SHEPPICK FOR 2s. SHEPPICK: (ON PHONE) Tomorrow, ten- BOOM B2  
thirty, yes? Very well, Mr. Millard,  
and thank you. Many thanks! (HANGS  
UP) Well, I've done it!

RENA: The other shop?

SHEPPICK GOES  
U/S & BACK

SHEPPICK: A five year lease, with an  
option on another five and hardly any  
plumbing or alterations required.  
All I need are the machines, and we're  
a chain of laundrettes! Well, the  
start of a chain....

RENA: That's marvellous, Stan.

SHEPPICK: So I'll be needing someone  
here on the spot. A manageress.  
I've been meaning to talk to you about  
it, Rena. /

62 1D  
CMS RENA

RENA: It's real nice of you, Stan,  
but I'm leaving. /

63 3  
2s. RENA/SHEPPICK

SHEPPICK: Leaving?

RENA:           sorry, but I'm leaving as soon  
as you can replace me.

SHEPPICK:       . . . . . But...  
I thought you liked the work. I thought  
we'd become more than just .... well...

RENA:    It isn't that. It's ...Nobby.

SHEPPICK:               You're going out to  
                          Africa?

RENA:   Nobby's home.

SHEPPICK:   Oh,

RENA:       .  
              e's back for good.

SHEPPICK:   Well naturally I'm pleased for  
you. But why stop working?

RENA:    There's young /<sup>Sean</sup>for one thing, and  
I'd like to run the house /<sup>properly</sup>Nobby's been  
leading a different sort of life.

SHEPPICK:               Things have been different  
for me, too, Rena..since you came to work here.

RENA: Don't, Stan.

SHEPPICK: You know something? I'll tell you, and please don't hate me for saying this. I've even found myself hoping you mightn't be married after all. That you might just have been keeping up appearances, you know what I mean? /

64 1  
2s. RENA MOVING BACK/  
SHEPPICK

RENA: Stan, come and have a meal with us soon, will you? Come and meet Nobby.

LET HER GO.  
BRING HIM BACK  
TO SAFE. TILT  
DOWN AS HE KNEELS

SHEPPICK: All right, maybe I will.

65 2  
MS RENA AT L.fg.  
MACHINE FILLING IT

BOOM A2

66 3  
LOW 2s. RENA/LOWER  
 $\frac{1}{2}$  CALLAN

CALLAN: Dave Callan!

RENA: Mr. Callan. You gave me a scare.

67 2  
CMS CALLAN

Fancy seeing you here. /

PB WITH HIM  
FIND HIM L.

CALLAN: I've got a passion for launderettes. Spend whole evenings in them in winter. Magazines, coffee, tea. Other people's dirty washing for entertainment.

SHEPPICK  
ENTERS C.  
TO 3s.

RENA: Try working in one!

SHEPPICK: Safe's locked, Rena, but there's plenty of change in the box.

RENA: Right, Stan.

SHEPPICK: Is this Nobby?

RENA: A friend of his. He was just passing.

SHEPPICK: Oh, well, I'm off, then.  
Tell your relief I'll be back before  
she closes.

SHEPPICK EXITS

GRAMS:  
F/X: Machine  
Starting

RENA: Like a cup of tea.

CALLAN GOES  
U/S R. TO TEA  
M/CHE. HOLD  
2s. AS RENA  
COMES R. &  
THEN GOES U/S R.  
TO BEHIND  
COUNTER. CALLAN  
COMES DOWN TO  
COUNTER

CALLAN: I'll get it.

RENA: I'm glad you're around.  
Nobby needs friends. (PICKS UP BAG)  
Is this yours?

CALLAN: Oh, yes.

RENA: It'll be better when he has  
something to do.

CALLAN: Bound to get fixed up soon.

68     3     (thru plastic  
         curtains)  
         CMS CALLAN     RENA: He's made a lot of phone calls. /

CALLAN: Has he?

RENA: Yes, he's got some sort of  
plans. Didn't he tell you?

69     2     CALLAN: No, what kind of plans? /  
         CMS RENA

RENA: I've no idea. He doesn't  
discuss things with me. Never talks  
about his life abroad, either come to  
that. You'd almost think he'd been  
70     1     A/D     in jail, or or some secret mission. (PAUSES) /  
         Mr. Callan, will you do me a favour?

71 2 A/B CALLAN: Depends on what it is. /  
Rena

RENA: If Nobby ever toys with the  
idea of going back to Africa, will you  
try to stop him? /

72 3  
CU CALLAN  
/2 to Transparency  
Sc.10.

73 1A INT. HUNTER OFFICE - NIGHT BOOM B1  
CLOSE ON DRAWER  
OPENING  
PAN HUNTER R.  
& TO PROJECTOR

74 4A (pedestal)  
LOW 2s. MERES/HUNTER  
HUNTER: There we are! 'Major' Clarke  
in action.

75 2E MERES: That won't upset Callan, sir. /  
CS TRANSPARENCY It's just a man with a gun.

76 4 A/B  
HUNTER: This is only a detail of a  
much larger picture. There, Meres,  
nasty isn't it?  
MERES: He allowed that to happen?  
HUNTER: Allowed it? The meat hooks  
were his own idea. (PAUSE) / I've  
ordered a nice, grainy print of this  
for friend Callan.

---

3 to A. Callan' trap TAPE RUN (4) Camera moves 1 to E. Callan  
4 to C. Callan 2 to A. Landing



		Sc.11	
78	1E (low angle)	INT. CALLAN FLAT - NIGHT	BOOM C1
	SEE LOWER $\frac{1}{2}$ NOBBY		
	AT WARDROBE		
	FRAMED BY PHONE		
	& LAMP		SPOT F/X PHONE RING
	HE COMES FWD.	HAND PICKS UP PHONE	
	HOLD FRAME		
		Sc.12	
79	2A	INT. LANDING - NIGHT	F/POLE
	LOOSE ON LANDING		
	SEE CALLAN'S		LIGHT EFFECT
	SHADOW AT END		
		Sc.13	
80	1 A/B	INT. CALLAN FLAT - NIGHT	BOOM C1
		HAND REPLACES PHONE	
		Sc.14	
81	2	INT. LANDING - NIGHT	F/POLE
	LOOSE ON LANDING		
	SEE CALLAN		
	APPEAR & DESCEND		
	STAIRS. HE STOPS		
	IN MS.		
82	3A (thru trap)		
	CLOSE ON BASE OF DOOR		
	SEE STRIP OF LIGHT		
	SHOWING		
83	2		
	MS CALLAN		
	BRING HIM FWD.		
	& TILT TO SEE		LIGHTS OFF
	JUNCTION BOX		
		Sc.15	
84	1	INT. CALLAN FLAT - NIGHT	BOOM C1
	NOBBY'S HAND AT		
	LIGHT SWITCH		
	PAN HIS LOWER		
	$\frac{1}{2}$ TO DOOR.		
	HOLD FR. AS HE		
	GOES		
		Sc.16	
85	2	INT. LANDING - NIGHT	F/POLE
	MS CALLAN		
		F.M. Strike table(phone)	
	As he	CALLAN KICKS DOOR OPEN	
86	3 (low angle)	kicks door	
	CALLAN'S LOWER $\frac{1}{2}$		
	+ ROOM BEYOND		

87 2 CALLAN: I'll give you just five  
 CMS CALLAN seconds to come out. /

ARM REACHES UP  
 TO TURN ON LIGHT

Nobby! LIGHTS  
ON

88 3 As lights on  
 2s. NOBBY/LOWER  $\frac{1}{2}$   
 CALLAN CLARKE: In the old days you'd  
have lobbed one in first  
/2 to B. Room/

CLARKE: Catch!

89 1F As he Sc.17  
throws bag INT. CALLAN FLAT - NIGHT BOOM C1  
 LOW 2s. NOBBY  
 SITTING/CALLAN  
 ENTERING CLARKE: Whoops!

CLARKE: You're welcome to drop in  
any time, mate. But this way is  
at your own risk. /

90 2B  
 CMS NOBBY

CLARKE: I thought I'd surprise you.  
I'm good at locks. Right! Lesson  
Number One:/ always secure your lines  
against infiltration. Ignore the  
rule and you're dead.

91 1  
 CU CALLAN

CALLAN: I thought you'd forgotten  
all that. /

92 4C  
 CMS NOBBY + GAME

CLARKE: I thought you had. And what  
do I find? You're keeping your hand  
in right up to the elbow. Tactical  
exercises in difficult terrain.  
Troops intelligently deployed. /

93 1  
 CMS CALLAN

CALLAN: Just a hobby. Maybe we can  
/4 to A. Hunter/ have a game sometime.

CLARKE: May be we'll have a chance  
sooner than you think.

94 2 CALLAN: I don't quite follow.  
 CMS NOBBY

CLARKE: The reason I'm here is to  
sound you out about a new job.

CALLAN: Sound me out?

95     1                     CLARKE: That's right. /  
         2s. NOBBY/CALLAN

96     2     A/B                     CALLAN: Aren't you supposed to be  
         Nobby                     the one who's job-hunting? /

CLARKE: Never mind that. I just  
want to know whether you'd be  
interested.

LET NOBBY RISE  
LOSE HIS UPPER  
1/2.

CALLAN: What's the offer?

97     2     As he                     CLARKE: For the moment, let's just  
         MS NOBBY     moves                     say it has something to do with my  
   overseas connections. And it pays  
         BRING HIM R.                     well. I'll be able to give you more  
         FOR 2s. WITH                     info later. Just wanted to confirm  
         CALLAN                     you were open to suggestions.  
         PAN NOBBY R.                     (MOVES TO DOOR) While you were out,  
         TO DOOR                     someone called Charlie phoned.

1 to A. Hunter                     CALLAN: When will you be in touch?

HOLD ON DOOR                     CLARKE: Couple of weeks. See you.  
AS NOBBY                     Have to do a spot of travelling first.  
CLOSES IT

2 to F. W/house  
3 to C. W/house

TAPE     RUN     (5)

Callan to Hunter Office

98     1A                     Sc.18  
                                 INT. HUNTER OFFICE - DAY                     BOOM  
         MCU CALLAN LOOKING R.                     B1  
         LET HIM GO R.  
         REVEALING HUNTER



CALLAN: I don't reckon that his past  
is a reason for making him a target now.

HUNTER: But if he went back to being a  
mercenary?

102 1  
2s. CALLAN/HUNTER  
LARGE fC.

CALLAN: You know something, Hunter?  
If only to get away from your kind,  
I might even fancy a spell as a mercenary  
myself.

HUNTER: You don't have leadership  
qualities. That's why you never got  
beyond Corporal. Besides, you wouldn't  
enjoy it. (HANDS OVER LARGE ENVELOPE)

CALLAN: What's this?

HUNTER: Since you're so fond of Mobby,  
I thought you'd like a portrait of him  
for your mantleshelf. (PAUSE) Enough  
to put one off one's lunch, isn't it?

HOLD AS  
CALLAN GOES  
U/S

CALLAN WALKS U/S TO DOOR

103 4  
2s. CALLAN/MERES  
at door

BRING MERES TO  
2s. w. HUNTER

HUNTER: Ever tried Humus, Meres?

104 1  
MERES HIND.

TILT TO FACE  
SEE GRIMACE

105 4  
CU HUNTER

I'd have  
thought you liked it.

VTR  
INSERT 6843/C

EXT. PUB GARDEN - NIGHT

SOT

1 to G. W/house  
4 to D. W/house

CALLAN: Here!

LONELY: It's a bit chilly out here.

CALLAN: Sorry I couldn't buy you a scotch. It's this freeze.

LONELY: Couldn't we talk inside?

CALLAN: With you, Lonely, I prefer the fresh air. My nostrils stand a chance.

LONELY: You always try to rile me that way, Mr. Callan.

CALLAN: Nonsense. I'm your best friend, I tell you. Sit down.

LONELY: In all, he's made half a dozen journeys.

CALLAN: Have you found out where?

LONELY: . . . Some of the places... Swindown,.....Manchester,...Goven, near Glasgow...Cleethorpes, Lincolnshire.

CALLAN: Any idea what he was doing?

LONELY: He stayed at commercials mostly - one star- hotels - and usually had a visitor. Maybe he's setting up some kind of business?

CALLAN: 'Yes, maybe. Is that all?

LONELY: Twenty-five you said,

CALLAN: This time I'll have a large  
scotch. And a small ginger ale.

LONELY: Mr. Callan! Mr. Callan  
there's something else.

CALLAN: Yes, I thought there might  
be. I'll buy you another beer.

LONELY: In London, Clarke's spent  
a lot of time at this address. It's  
a warehouse behind Kings Cross. The  
lease is held by a syndicate of African  
importers.

END VTR INSERT      CALLAN: Right.

TELECINE

EXT. WAREHOUSE - NIGHT (16")

SOF

+ GRAMS:  
Theme Musi-

CALLAN APPROACHING 'TRIDALCRAFT'

WAREHOUSE. SEE HIM DISAPPEAR.

END TELECINE

Sc.19

106

1G

INT. WAREHOUSE - NIGHT

DOOM C2

CS OBJECTS fg.

PULL FOCUS TO  
CALLAN AS HE  
ENTERS

107

3C

SLIGHTLY LOW MS  
CALLAN

CRAB R. WITH  
HIM TO SEE KANARO'S  
HAND. SEE CALLAN  
PASS R. OF KANARO.  
GO WITH KANARO'S  
HAND TO 2s. WITH  
CALLAN R.

108

1

CALLAN: Evening. /

CMS KANARO

KANARO: Forgive me for brandishing this rather primitive kerf, but I assure you it's very effective.

109 3 A/B CALLAN: I'll take your word for it. /  
2s.

KANARO: Nowadays people hang them on their walls.

110 1 CALLAN: If you like that sort of thing. /  
CMS KANARO

KANARO: But there was a time when a Bangwati tribesman could split a man's skull with one of these, as easily as topping an egg.

111 3 A/B Do you mind telling me what you're doing here? /

1 to B.  
Callan Flat

CALLAN: Looking for a friend of mine, Nobby Clarke.

CRA B TO TAKE  
CALLAN L. TO  
DOOR

KANARO: Then go straight ahead. He's along there.

GRAMS:

F/X: Water  
Dripping

ZOOM IN ON  
HEADS AT TANK

CALLAN HESITATES AT ROW OF SHRUNKEN  
HEADS

112 4D CALLAN: Nice! DOOM A3  
MS CALLAN

KANARO IN FOR  
2s.

KANARO: It's quite extraordinary how many English people adore them. Personally I find them revolting.

PB & TRACK R.  
WITH THEM TO  
BEHIND  
SHELVING

113 2 CLARKE: About the twenty-third of the  
3s. BLAIR/FENTON month we shall be back in the base camp.  
NOBBY COMING d/s. Get that? (SEES CALLAN) Hallo, Dave.  
PAN HIM ROUND How the hell did you get here?  
TO KANARO &  
CALLAN. BLAIR fg.

114 4 CALLAN: I walked through the door. /  
MS KANARO

KANARO: Surreptitiously.

BRING HIM d/s  
TO 3s. CALLAN  
& NOBBY

CALLAN: Oxford or Cambridge?



KANARO: Sandhurst, actually.

NOBBY COMES  
R.f.g.

CLARKE: Kanaro used to be a soldier,  
like me. Now we're partners in  
another line of business.

CALLAN: Tribalcraft?

CLARKE: We're sitting on a gold mine.  
It's all the fashion nowadays.

CALLAN: Quite a set-up, Nobby.

KANARO: A vibrant new culture.

CALLAN COMES  
d/s

CALLAN: And the more primitive the better?  
How do you solve the colour problem?

KANARO LIFTS A PAINT-SPRAY, TAKES THE  
CARVING FROM CALLAN.

CLARKE: He isn't sensitive.

115	2.	<u>KANARO</u> : It's quite simple (HE SPRAYS
	CS SPRAY + OBJECT	CARVING BLOCK) Now it's pure ebony.
116	4 A/B	

CLARKE: We're in the process of organising  
sales staff right across Britain.

117	2	<u>CALLAN</u> : Those two of the salesmen, are they?
	PROFILE 2s.	
	FENTON/BLAIR	

CLARKE: I was just interviewing them.

118

4

3s. KANARO/NOBBY  
GOING U/S L. OF  
CALLAN

CALLAN: Sorry, I didn't mean to....

CLARKE: Don't be daft. I'm not  
forgetting my promise.

CALLAN: I thought it might have slipped  
your mind.

CLARKE: Yes. Well. I've got a couple  
more interviews, so I'll contact you  
tomorrow. Okay?

119

2

LOW 2s. PANNING  
CALLAN/NOBBY L.

CALLAN: Yes. Sure. So long.

LET CALLAN GO.  
NOBBY COMES D/S  
TO JOIN KANARO.  
LET NOBBY GO R.  
& BRING KANARO  
ACROSS R. TO  
FILL  $\frac{1}{2}$  SCREEN  
FINDING NOBBY  
AT DESK

KANARO: How did he know where to find you?

CLARKE: Callan's the type to find anyone  
if he wants to.

KANARO: Are you sure he's trustworthy?

CLARKE: Only one way to find out.  
Employ him.

TELECINE

EXT. WAREHOUSE - NIGHT (45")

SOF

4 to E.  
W/house

CALLAN EXITS WAREHOUSE. STOPS.  
SPEAKS HIS THOUGHTS.

CALLAN: (VOICE ON FILM) Salesman, that lot'd frighten people off their door steps. I think you've been out in the sun too long, Nobby....

AS CALLAN MOVES, CAR HEADLAMPS

X HIS FACE. CALLAN WALKS ON.

CAR STOPS. MERES GETS OUT & EXITS

SHOT

END TELECINE

		Sc.20	
120	1B	INT. CALLAN FLAT - NIGHT	BOOM C1
	FRAMING LONELY UPPER		
	$\frac{1}{2}$ of FACE/ WAR GAME		
	fg.		
	<u>CALLAN</u> : Passports?		
	CALLAN'S HANDS		
	COME IN		
	<u>LONELY</u> : That's right, Mr. Callan.		
	<u>CALLAN</u> : How many?		
	<u>LONELY</u> : About a dozen so far - at top prices.		
	<u>CALLAN</u> : Don't touch them.		
	<u>LONELY</u> : Go-between's an old prison pal of mine. Nice racket. He's an undertaker. Gets them from the relatives of...		
	<u>CALLAN</u> : Sold to Nobby Clarke, you're sure?		
	<u>LONELY</u> : Positive. He must be going to ship a rough old mob o' blokes out of the country.		
	<u>CALLAN</u> : They're called mercenaries, Lonely.		
		Sc.21	
121	4E	INT. WAREHOUSE - NIGHT	BOOM A3
	3s. MERES/KANARO/		
	NOBBY		
	<u>CLARKE</u> : With your service record, I'd say you'll enjoy every minute of it. We've got two interrogation camps.		

KANARO: Both badly staffed.

CLARKE: Can you leave by about the eighteenth?

122 2F MERES: Tomorrow, if you like. /

MCU MERES

123 4 A/B KANARO: That's the sort of spirit we appreciate.

PD AS KANARO

RISES. PAN

HIM L. LOSE

MERES. NOBBY

JOINS FOR 2s.

124 2 MERES: Thank you, sir. / How many others are going, Major?

CMS MERES

125 4 CLARKE: You'll be in good company.

MLS NOBBY

COMING D/S L.

FOR 2s. WITH

MERES

MERES: Anyone I might know?

CLARKE: Assorted bunch, as you can imagine. All ranks.

MERES: Of course.

CLARKE: Wide range of skills...

126 2 CLARKE: Witchery. old jungle-warfare colleague of mine.... Callan -

CMS NOBBY

BRING HIM X

RIGHT OF MERES.

KANARO RE-

APPEARS FOR 3s.

MERES: What name did you say?

CLARKE: Callan. Dave Callan.

MERES: I know that name. Cyprus, a few years ago - security case. There was a Callan mixed up with it, working for British Intelligence.

CLARKE: Wouldn't be the Callan I know. He left the Army long before Cyprus. And as for working in...

MELES: Five-ten, roundish face, speaks with a slight Cockney accent.. believe he used to be a Corporal, in Malaya, or somewhere. / Before they quietly transferred him for special duties.

GRAMS:

127      PUSH IN  
         ON NOBBY  
         4  
         MCU KANARO

C/SCANNER  
END PART TWO

- 1 to H. Launderette
- 2 to E. Launderette
- 3 to D. Launderette
- 4 to F. Launderette

F/U  
C/SCANNER  
PART THREE

GRAMS:

		Sc.22	
128	<u>3D</u>	INT. LAUNDERETTE - NIGHT	BOOM A2
	SINGLE LONELY		GRAMS:
	FRAMED BY LAUNDRY		F/X: Washing
	BASKETS		machine noise
			thru'out scene
129	<u>2E</u>		
	CS MACHINE window u/s		
130	<u>3D</u>		
	SINGLE LONELY - WOMAN		
	X'S R. OF HIM. GO		
	WITH HER. LOSE HIM		
131	<u>1H</u>		
	CS WOMAN'S FOOT AS		
	SHE RAISES IT		
132	<u>2E</u>		
	MCU WOMAN GOING		
133	<u>1</u>		
	MCU LONELY		
134	<u>4F</u>		BOOM B2
	2s. WOMAN/RENA		

WOMAN: Got you two lovely steaks -  
rump - like you asked.

RENA: Thanks, May.

WOMAN: Nice sexy supper with the old  
man?

RENA: That's right.

WOMAN: Settling down, is he?

RENA: Gradually. See you, May.

Don't forget to tell Stan about that

LET RENA GO. coat.

BRING WOMAN

fg. & TILT

WITH HER TO WOMAN: Right.

FLOOR

135

3

LOOSE ON LONELY.

WOMAN PASSES  
BEHIND SLOWLY.

PAN HER L. TO  
CALLAN. LET HER  
GO & BRING HIM  
TO SIT BEHIND  
LONELY

CALLAN: You in a launderette, Lonely.

SLOWLY TIGHTEN

LONELY: Yes, Mr. Callan.

CALLAN: What do you think?

LONELY: Straightforward job. Apart  
from giving him one. Do you have to?

CALLAN: Yes. Robbery with violence  
will send Nobby down longer.

THEY TURN  
R. IN THEIR  
SEATS. CRAB  
R. TO GET  
CALLAN R.  
OF LONELY

LONELY: The safe's through there.  
He's due to take his money round  
tomorrow morning. About two hundred,  
I'd say.

EASE SLIGHTLY

CALLAN: What time will he be back  
tonight?

WOMAN X'S R.  
& OUT

LONELY: Just before they close -  
eleven thirty. Best place is over  
there. Behind the clothes rail.

136

1H

2s. LONELY/CALLAN Nip out the back entrance, it's easy.  
FRAMED BY  
CLOTHES RAIL

137

3

2s. LONELY/CALLAN CALLAN: Did you get the stick?  
In the bag.

PAN DOWN TO  
LAUNDRY BAG  
WITH KERI

LONELY: Nice set of your friend  
Nobby's prints.

138	4C	Sc.23 INT. HUNTER OFFICE - NIGHT	ZOOM B1
	LOW 2s. HUNTER'S IMAGE IN MIRROR/ MERES	<u>HUNTER</u> : I imagine your 'revelation' must have come as quite a surprise to Clarke.	
		<u>MERES</u> : It shook him rigid, sir.	
		<u>HUNTER</u> : To say nothing of Kanaro. He flew back to Africa tonight un- expectedly. You see, Meres, already we're cutting Major Clarke down to size. We'll have him back to Sergeant yet.	
		<u>MERES</u> : I must confess I rather enjoyed shopping Corporal Callan, sir.	
		<u>HUNTER</u> : You would.	
		<u>MERES</u> : Our Nobby's very annoyed. He'll have a go now.	
		<u>HUNTER</u> : Good. You going round there now?	
		<u>MERES</u> : Yes, sir.	
	HUNTER LIFTS MIRROR. PAN WITH IT TO SINGLE HUNTER	<u>HUNTER</u> : All right, but don't get carried away, Meres. We want him in shape to hit back at Nobby.	
139	3D	Sc.24 INT. LAUNDERETTE - NIGHT	ROOM A2
	FRAME CLOCK IN CLOTHES RAIL. SEE GIRL AT REAR. CRAB TO HOLD WOMAN GOING R. TO OFFICE. WOMAN RETURNS L. LET HER GO & SEE CALLAN ENTER U/S R. TO F/G CLOTHES. CRAB R. ALONG CLOTHES TO CS CALLAN.		F/X: Washing machine noise



GRAMS:  
Theme  
Music

140 2E  
2s. WOMAN/GIRL  
GOING, STAN  
APPEARING  
SHEPPICK: All clear, May?  
3 to E.s.set  
4 to H.Callan WOMAN: That was the last one, Mr.  
Sheppick.  
SHEPPICK: Better hurry and get your  
141 1H bus, then. I'll look after everything.  
3s. SHEPPICK/WOMAN  
COMING TWDS.  
CALLAN. LOSE WOMAN: The machines are all  
SHEPPICK R. switched off and the money's  
CALLAN WITHDRAWS. checked.  
END WOMAN WITH  
CALLAN'S HAND  
R.fg.  
SHEPPICK: Good. Good night.  
HOLD AS WOMAN  
GOES L. & THEN  
COMES fg. WOMAN: Oh, Mr. Sheppick, I forgot.  
WOMAN PULLS L.  
COAT ACROSS. SHEPPICK: Yes?  
CALLAN DIS-  
APPEARS. SEE  
SHEPPICK WOMAN: Mrs. Clarke asked me to show  
you a customer's coat that got torn  
in the dry-clean.  
142 2E  
CU CALLAN  
SLOWLY PD TO SHEPPICK: Pocket could have been torn  
3s. (CALLAN before it went in. All right, May,  
LOW IN FRAME) I'll deal with it tomorrow. Off you  
1 to J.Callan go, then.  
PAN WOMAN &  
SHEPPICK TO  
DOOR WOMAN: Good night.  
BRING SHEPPICK  
BACK. PAN HIM SHEPPICK: Good night.  
R. FIND CALLAN  
LET SHEPPICK  
GO AFTER HIM  
143 3E  
LOOSE ON SHEPPICK  
AT TABLE

GRAMS  
VOLUME  
UP

LIGHTS  
OFF

GRAMS:  
VOLUME  
UP  
BOOM B2

TILT DOWN WITH  
HIM TO SAFE.

SEE CALLAN'S  
HAND WITH KERI

TILT UP QUICKLY  
WITH KERI.

HOLD ON CALLAN CALLAN: Sorry, Stan...

REACHES OVER SHEPPICK FOR  
MONEY

---

2 to B. Callan	TAPE RUN (6)
3 to F. Landing	

---

144      1J (low angle)      Sc.25      INT. CALLAN FLAT - NIGHT      BOOM C1  
         3s. LONELY BETWEEN  
         FENTON/BLAIR

HOLD AS LONELY  
KNOCKED L.      BLAIR: Where is he?

LONELY: I don't know.

FENTON: You do know.

CRAB R. AS  
LONELY KNOCKED  
R. OF BLAIR      LONELY: I don't.

145      4H  
         4s. BLAIR/FENTON/  
         MERES/LONELY      MERES: You're a nasty, smelly little  
         man. Callan's ferret.

FENTON: Expecting him back, aren't  
you?

LET FENTON  
GO      LONELY: I don't know. Sometimes  
         he comes back, sometimes he doesn't.

BLAIR: You're waiting for him. He  
         doesn't have a room-mate.

MERES: Mind you, they make a lovely  
         couple.

BLAIR: Perhaps you just pop in  
 AS BLAIR TURNS to play with his soldiers. TURNS  
 PAN L. TO SEE AWAY & LAUGHS)  
 FENTON IN 2s.

146 1  
 LOOSE ON WAR GAME

TILT TO FENTON  
 AFTER HE KNOCKS  
 ITDOWN LONELY: You should never have  
 done that.

FENTON GOES TO  
 WINDOW FENTON: Somebody just got out  
 of a car up there. Ford Anglia.

147 4  
 3s. BLAIR TURNING/  
 MERES/LONELY BLAIR: Callan drive a Ford  
 LOSE BLAIR AS Anglia?  
 LONELY KNOCKED  
 U/S.

148 1 When Lonely still  
 MCU LONELY

149 2B (L. of 4) BLAIR: Stay there, and keep  
 CS ENVELOPE on your mouth shut.  
 floor + LONELY'S  
 FOOT

150 1 A/B

151 4  
 MERES APPROACHING  
 LONELY

152 2  
 CS ENVELOPE

SEE LONELY'S FOOT  
 IN

153 3F Sc.26  
 INT. LANDING - NIGHT F/POLE  
 EMPTY HALL SPOT F/X  
 DOOR SLAM

2 Quick to A. HEAR CALLAN WHISTLING

154 4H Sc.27  
 INT. CALLAN FLAT - NIGHT BOOM C1

MERES COMES D/S  
 OF LONELY. AS 2 Quick to A.  
 HE BACKS L. FAV.  
 HOLSTER & SEE  
 BLAIR/FENTON. LIGHTS  
 OUT  
 THEY MOVE SLOWLY  
 FORWARD

155 1J  
 LONELY'S FOOT

then Camera 2-LANDING

156      2A      Sc.28  
INT. LANDING - NIGHT      F/POLE  
LOOSE IN HALL  
CALLAN COMES C.

157      3A  
CS ENVELOPE GOING  
UNDER DOOR

158      2    A/B  
CALLAN GOES U/S  
TO DOOR  
3 to G.Miss B.Hall/

159      1J      Sc.29  
INT. CALLAN FLAT - NIGHT      DOOM C1  
MCU LONELY

160      4H  
3s. MERES/BLAIR/  
FENTON      1 Quick to K./  
CRAB SLOWLY LACK  
W. THEM & TILT  
W. THEM TO KNEELING  
POSITION

161      2A      Sc.30  
INT. LANDING - NIGHT      F/POLE  
2s. CALLAN/MISS BREWIS  
OPENING DOOR      CALLAN: Oh, Miss Brewis...  
HE ENTERS  
4 to B./      MISS BREWIS: Yes?  
  
CALLAN: You will excuse me...

162      4B      Sc.31  
INT. CALLAN FLAT - NIGHT      DOOM C1  
3s. MERES/BLAIR/  
FENTON      2 s/by for B./      SPOT F/X  
DOOR SLAM  
TILT UP AS  
THEY RISE

163      3G      Sc.32  
INT. HALL (BREWIS FLAT - NIGHT      F/POLE  
2s. MISS BREWIS/  
CALLAN  
MISS BREWIS: Look here. What do  
you want  
  
CALLAN: It's all right, I haven't  
been drinking. I've just forgotten  
my key.

MISS BREWIS: Well, you can't stay here...

CALLAN: I only want to step over from your window ledge to my bathroom.

H<sup>1</sup> LEAVES  
FR.R.

Sc.33

164

4B

3s. MERES/BLAIR/  
FENTON

INT. CALLAN FLAT - NIGHT

BOOM C1

PAN MERES R.  
FIND LONELY  
FOR 2s.

LONELY: Can I go now?

5 to C.W/house

MERES: Shut up and stay where you are.

BLAIR'S ARM  
INTO SHOT

LONELY: Maybe Mr. Callan isn't coming in.

PB AS THEY MOVE  
& ADMIT FENTON  
L. FOR 4s.

BLAIR: You heard him. Belt up or I'll belt you, so you stay quiet.

GRAMS:  
F/X: Loo  
Flushing

HE GOES TO  
BATHROOM DOOR

165

1K

SHOWER CURTAIN L.

Sc.34

INT. BATHROOM - NIGHT

F/POLE

SEE FENTON ENTER  
& COME SLOWLY fg.

4 Quick to L.

CALLAN JUMPS  
OUT. PAN THEM  
BOTH TO BATH

166

2B

3s. BLAIR/LONELY/  
MERES.

Sc.35

INT. CALLAN FLAT - NIGHT

BOOM C1

SEE BLAIR GO L.

167

1K

2s. CALLAN CLOSE fg.

Sc.36

INT. BATHROOM - NIGHT

F/POLE

BLAIR ENTERS.  
FOLLOW CALLAN TO  
WINDOW IN 2s.

GRAMS:  
Theme  
Music

168

2B

2s. CALLAN ENTERING/  
MERES

Sc.37

INT. CALLAN FLAT - NIGHT

BOOM C1

1 to F.s.set

LIGHTS  
ON

CALLAN: Well, you might have got here quicker.

MERES QUICKLY  
GOES L. OUT OF  
BOTTOM FRAME  
RISING WITH  
HANDS RAISED.

LONELY: But he's been here all the time, Mr. Callan. He was one of them.

CRAB R.  
HOLDING 2s.  
AS CALLAN &  
MERES CIRCLE.  
LET MERES GO  
R. OF CALLAN.  
LOSE LONELY

CALLAN: I'll bet you enjoyed yourself, didn't you?

MERES: Not at all. I was just an innocent bystander. I joined up to find out what Clarke was at.

169 4B CALLAN: And set his lads onto me.  
CMS MERES

MERES: Hunter's idea. To get you moving.

170 2  
2s. CALLAN ON FLOOR/  
MERES CALLAN: With my head bashed in?

MERES: Don't worry. Once the boys had let you know how Nobly felt about you, I'd have called them off. They weren't armed, I am.

172 2  
2s. CALLAN ATTACKING  
MERES. FAV. CALLAN

173 1F  
2s. CALLAN ATTACKING  
MERES. SEE HIM CALLAN: You bastard!  
KICK & CHOP & TILT  
WITH MERES TO FLOOR

174 2  
2s. CALLAN/LONELY  
PAN THEM L. LONELY: Mr. Callan, please. Was he speaking the truth. Would he have stopped them.

175 1  
CLOSE ON TOP OF  
TV SET. CALLAN: Probably. But I just  
TILT TO 2s. couldn't resist it. Look what they've  
CALLAN/LONELY done. One of these days the bastards  
will really shop me.

LONELY: Which bastards would they be,  
Mr. Callan?

CALLAN: Never you mind. What you  
don't know can't hurt you. Just get  
your fingers off them, will you?

DOOR KNOCK

176 2  
2s. CALLAN/LONELY

PAN THEM TO  
DOOR FAV.  
CALLAN

177 4  
CLOSE ON DOOR HANDLE

AS IT OPENS  
WHIP PAN TO  
HUNTER'S FACE  
& GUN

CALLAN: You'd better give this back  
to him.

178 1  
MERES. HUNTER'S  
FEET APPROACHING

179 4  
2s. CALLAN/HUNTER HUNTER: Not too hard, I hope.

CALLAN: How was I to know who he was?  
Excuse me, won't you. I've left my  
briefcase next door. And just clean  
CALLAN EXITS up my bathroom, will you?

HUNTER: Oh dear, dear, dear.

VTR  
INSERT 6843/D

INT. CLARKE'S ROOM - NIGHT

SOT

RENA: (INTO PHONE) I don't know  
where Nobby is, Mr. Callan. He just  
said he'd be working. If you do find  
him, tell him I'll be late. The  
police phoned. There's been a robbery  
at the Launderette.

END VTR INSERT

1 to L. W/house  
2 to F. W/house

TAPE STOP (2)

4 to E. W/house  
3 to X. W/house

180 F/U Sc.38  
3C INT. WAREHOUSE - NIGHT BOOM C2  
SEE CALLAN THRU  
SHELVES. F/X: Distant  
Train  
CRAB R. TIL  
HE STOPS.  
TAKE HIM TO  
DOOR U/S R.

181 2F DOOM A3  
MS NOBBY  
PAN HIM L. & CLARKE How did you get on, lads?  
PUSH IN TO SEE  
DOWN 'CORRIDOR'  
HE GOES U/S R. CALLAN: They didn't. Your recruits  
SHELVING & failed their first test, Nobby.  
SELECTS SPEAR  
CLARKE: Dave?

182 1L CALLAN: Over here, Major.  
SEE CLARKE HURL  
SPEAR. FRAMING  
BAMBOO POLES L.

183 4E  
MS NOBBY.  
HE GOES U/S OF CALLAN: Jungle used to play  
SHELVING. CRAB the same trick, remember? Voices  
L. WITH HIM & everywhere..  
FINISH WITH  
DRUM FG. on D/S  
SHELVING

184 2  
SEE CALLAN GO  
CRAWLING AWAY  
FROM CAMERA

185 4 A/B  
NOBBY COMES FG. CLARKE: I thought we were pals, Dave?  
WITH PANGA  
CALLAN: So you decided I was for the chop.  
CLARKE: Only when I found out who you  
were working for.

186 2  
2s. CALLAN/NOBBY  
SEE BAMBOO CANE  
HIT PANGA. PB  
WITH NOBBY TO SEE  
CALLAN DOWN 'CORRIDOR'

187 3X  
2s. CALLAN ADVANCING  
ON NOBBY



CLARKE: Your style, your stance, is wrong as usual, Callan! You shouldn't have come here. You always came off second best with me. I taught you unarmed combat. You were my pupil.

188 2  
2s. CALLAN/NOBBY  
ATTACKING U/S

189 4  
CMS CALLAN  
LOOKING R. CLARKE: True. I used to bloody well hate your guts sometimes.

190 1  
CLARKE: I was too tough for you.

190 1  
2s. CALLAN X'ING  
R. OF NOBBY &  
JUMPING BACK AGAIN THEY CIRCLE EACH OTHER.

CALLAN: Too vicious, even with your mates. Nasty streak. And then one night you

191 4  
CMS NOBBY LOOKING  
L. hauled me out of that ditch at Panang, with those flares lighting us up, and I changed my mind about you.

192 2  
2s. CALLAN X'ING  
R. OF NOBBY CLARKE: It was the least I could do. Besides, you might have stopped one meant for me.

193 1  
CMS CALLAN

CALLAN: I was the shield, but you got the medal!

194 4  
2s. CALLAN/NOBBY  
TAKE THEM  
SLIGHTLY L.  
& TILT WITH  
CALLAN'S HAND  
TO AEROSOL CLARKE: Well, now, you needn't feel you owe me anything. Anything you like, boy..

195 1  
CU NOBBY LOOKING R.

196 4  
2s. NOBBY/CALLAN  
CRAB WITH NOBBY  
INTO 'CAGE'. SEE  
HIM FALL

197 2  
2s. NOBBY/CALLAN  
COMING FG. PAN HIM TO PHONE  
3 next Launderette

198 3E Sc. 39 INT. LAUNDERETTE -- NIGHT BOOM D2  
AS DIRECTED RENA: (INTO PHONE) Hallo! SPOT F/X  
PHONE RING

199	2	Sc.40 INT. WAREHOUSE - NIGHT	DOOM A3
		CMS CALLAN	

ON TELEPHONE

200	3	A/D	Sc.41 INT. LAUNDERETTE - NIGHT	DOOM B2
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RENA: (INTO PHONE) Yes. The police  
- it's for you.

201	1L(periscope)	Sc.42 INT. WAREHOUSE ~ NIGHT	BOOM A3
	HIGH SHOT NOBBY		

CALLAN: (V/O) ... her husband,  
understand? Ronald Clarke, with an  
'e'. Never mind who's speaking.  
The money, the cosh and the man you  
want are at this address... ready...

FADE OUT

1 to Hospital  
4 to A. Hospital

STOP TAPE (3)

STANDBY TO SET UP SPEAR THROWING  
SHOT (CAMERA 3. - WAREHOUSE SET)

202	1	Sc.43 INT. HOSPITAL - DAY	BOOM A1
	3s.	PART OF CALLAN/ RENA/SHEPPICK	

RENA: An old warehouse it was.  
The police think he needed money, to  
help start the business. Fancy  
him doing that to you, Stan.

SHEPPICK: Well, he didn't really know me. Just took the chance I expect.

RENA: You do believe I had nothing to do with it?

SHEPPICK: You don't have to ask that Rena. I always thought Nobby wasn't the right type for you.

RENA: Funny. Only met him a couple of months before he went off abroad.

203 4A Maybe you knew him better than me /  
MCU CALLAN

CALLAN: Oh! Certainly he'd changed.

204 1 come and see Stan, Mr. Callan. /  
CMS SHEPPICK

205 4 everything. /  
CU CALLAN

CALLAN: Well, I feel kind of responsible really. After all, Nobby was a mate of mine.

GRAMS:

C/SCANNER

- |                        |                                  |   |
|------------------------|----------------------------------|---|
| 1. Callan              | EDWARD WOODWARD                  | . |
| 2. Hunter              | RONALD RADD                      | . |
| Lonely                 | RUSSELL HUNTER                   | . |
| 3. Meres               | ANTHONY VALENTINE                | . |
| Nobby Clarke           | MICHAEL ROBBINS                  | . |
| Rena                   | FIONNUALA FLANAGAN               | . |
| 4. Stan Sheppick       | ALFRED HOFFMAN                   | . |
| Kanaro                 | DENNIS ALABA PETERS              | . |
| Miss Brewis            | HELEN FORD                       | . |
| 5. Blair               | BRUCE PURCHASE                   | . |
| Fenton                 | JOHN DUNN-HILL                   | . |
| Launderette            | SALLY TRAVERS                    | . |
| Attendant              |                                  | . |
| 6. Series developed by | JAMES MITCHELL AND TERENCE FEELY | . |
| 7. Designed by         | BRYAN GRAVES                     | . |
| 8. Associate Producer  | TERENCE FEELY                    | . |
| 9. Executive Producer  | LLOYD SHIRLEY                    | . |
| 10. Directed by        | PETER DUGUID                     | . |

SLIDE: An ABC Production

fade s & v.